

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER NINETEEN THIRTY-SEVEN



"CHARLES DEERING AT BRICKELL POINT" BY J. S. SARGENT, AMERICAN, 1856-1925.  
LENT BY MRS. CHAUNCEY MCCORMICK TO THE EXHIBITION OF PORTRAITS OF  
CHICAGOANS

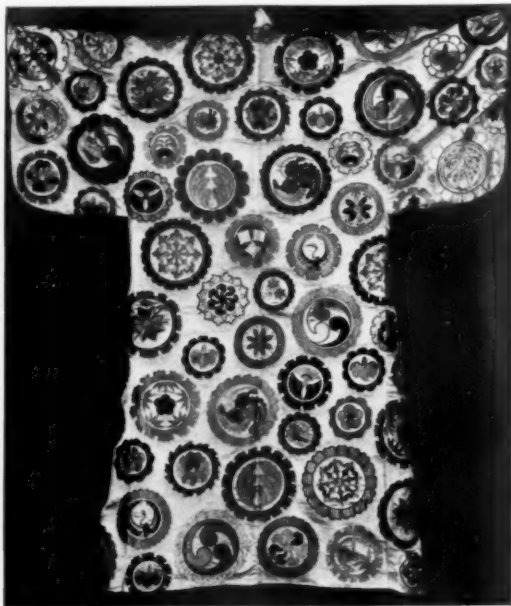
VOLUME XXXI

NUMBER 5

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

## COSTUMES WORN IN THE NŌ DRAMA

SOME of the robes worn in the classic drama of Japan called the Nō may be listed among the great art treasures of that nation, for they are not only marvels of technical skill in weaving or in the painted and embroidered decoration, but examples of the finest decorative design. They are often most precious heirlooms which have been handed down from generation to generation in certain families. The Nō drama is one of the oldest and greatest arts of Japan and has always appealed primarily to the aristocracy, for in its plays the subject matter generally deals with a noted historic character or some past incident wherein a moral question is stressed. The actors are almost always advanced students of classic literature and in their presentations together with the small group of musicians seated at the back of the stage combine "vocal movement in quietude and quietude in movement" according to



EMBROIDERED NŌ ROBE, EIGHTEENTH CENTURY. GIFT OF MRS. CLYDE M. CARR.

Iwao Kongo, the great Nō actor of Kyōto.

For several years the Institute has owned a number of Nō robes presented by various friends and these costumes are now all on exhibition in Gallery H9. They are shown in connection with a group of modern Japanese prints by Tsukioka Kōgiō, an artist who has devoted almost all of his time to the study and representation of this ancient type of drama.

The prints represent actors in certain roles from definite plays, each named by the artist on the upper corner of the print. In these brilliantly colored studies one may

see the imposing appearance made by the actor as he stands in his voluminous dancing coat or gorgeous kimono, wearing a mask expressive of his age and temper and often carrying a beautifully decorated fan of particular shape with which he makes certain formal gestures. The actions of Nō actors are very highly symbolized

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and simplified. For instance, the end of a journey is indicated by a few steps forward. The properties used in the Nô are also highly developed pieces of simplification. Small huts or court carriages as seen in Kôgiô's prints are constructions consisting of a light and outline framework with a suggested roof. These

properties, like the glowing brocaded costumes, are reflected in the highly polished floor of the simple stage which extends forward into the audience. The robes stand out with great effectiveness against the massive pine-tree which is painted on the wall at the back. This decoration, done in the bold Kanô style of painting, is the sole piece of scenery on the main stage platform and is supplemented only by small artificial pine-trees on the narrow bridge which leads into the theatre at the left.

The masks are very important parts of the costume and are often the work of noted sculptors who have subtly carved into them expressions of haunting realism. A small group is exhibited in a special case in the gallery. Two are recent gifts of Miss Nathalie Gookin in memory of her father, the late Frederick W. Gookin; the others are lent by a friend of the museum.

The outstanding robe in the exhibition



BROCADED NÔ ROBE, LATE EIGHTEENTH CENTURY. GIFT OF THE ANTIQUARIAN SOCIETY.

is the one on the west wall, an amazing piece of embroidered and painted decoration with diagonal lines reserved by the tied-dye process. This robe, the gift of Mr. and Mrs. Charles H. Worcester, has been definitely dated as coming from the Keichô period, 1593-1615 A.D. It was fully illustrated and described in a former *Bulletin*.<sup>1</sup>

The white satin robe

presented by Mrs. Clyde Carr is of the type called *Mon Zukushi*, that is: a collection of *mon* or badges used as crests by certain families. This particular design is used in the play "Dôjôji" where it is worn under a brocaded robe which is gathered up to expose the under garment. When this robe is closely examined one is shocked to think that any part of its beauty should be hidden but such is the lavish perfection of the Nô, that every item of the actor's costume is of supreme elegance. The decoration on the Carr robe is accomplished by a combination of embroidery and painted rubbed gold, together known as *nuihaku*. The central field of each *mon* is outlined with the finest embroidery so carefully stitched with single fine floss silk threads as to appear like hair-weaving. These borders range all the way from flower-petal to

<sup>1</sup> Vol. XXIII (1929), No. 5 (May) pp. 49-52.



NÔ ACTOR IN THE PLAY "SAIGYO ZAKURA," WOOD-BLOCK PRINT BY TSUKIOKA KOGIO.

snowflake in outline and the central motifs include blossoms, feathers, leaves, butterflies, birds, and waves among their elements of design. The back of the costume is as gorgeous as the front and is here illustrated.

This combination of embroidery and gold was naturally very costly, so much so that during certain periods sumptuary laws forbade its usage. Owing to this fact, a new type of textile, called *karaori*, was perfected. This product was made entirely on the hand loom with such skill that the brocaded designs give the appearance of needlework while the cut gold paper strips, called *kinran*, also woven in as threads, give the gleam of the earlier gold painting. This technique is illustrated by several robes in the exhibition. One particularly rich in color and pattern was presented many years ago by the Antiquarian Society and shows a design of flower carts with chrysanthemums set against an all-over diaper in gold *kinran*. The heavy



NÔ ACTOR IN THE PLAY "HAGOROMO," WOOD-BLOCK PRINT BY TSUKIOKA KOGIO.

trousers, which give the effect of divided skirts, are generally bold in their patterning. A white pair brocaded in gold plum blossoms and waves was the gift of Robert Allerton; a red pair given by Alfred E. Hamill has a design of Buddhist wheels against clouds.

Two coats of "screen-weave" stiffened silk are embellished with floral patterns in gold weaving, called *kinsha*. One is dark red with the seven autumn grasses and the other is white with a trailing geranium plant running from the shoulders down the back and sleeves. The dancing coat of the same weave which was presented by the late Frank G. Logan is one of the most striking of all the costumes on exhibit. The design represents lotus blossoms and leaves in a gorgeous range of colors with gold paper threads. It is typical of the bold and rich robes worn in this drama which affords one of the most beautiful sights in Japan.

HELEN C. GUNSAULUS

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## ARCHITECTURAL MODELS IN MINIATURE

THROUGH the kindness of Mrs. James Ward Thorne we are very fortunate in being able to present for a period of six months a collection of architectural models in miniature that is not duplicated elsewhere. It is a collection of small rooms, completely furnished, scrupulously exact to period and accurate in scale. The rooms are small in actual dimensions only, for one inch represents a foot in measurement, but the illusion of spaciousness and real size is uncanny.

The rooms should not be confused with doll-houses, nor considered as toys in any sense of the word. They are, to be sure, located in Gallery I, which is the usual habitat of the Children's Museum, but on account of the great interest manifested and the greater accessibility of this gallery, the sponsors of the Children's Museum, Mr. and Mrs. Charles A. Worcester, have graciously consented to the Institute's taking over the space for this purpose.

The production of these architectural masterpieces has required no end of patient research and skilful craftsmanship. Mrs. Thorne has had a corps of expert craftsmen to carry out her ideas, and has found it necessary to look to Europe very frequently for the type of work that cannot be done here. In some instances the rooms are actual copies of existing examples; in others they are composites, constructed with fine regard for the spirit of the times.

Let us take for example the Tudor Room illustrated on page 66. The walls are fashioned after a very famous hall, Parham Castle, in Gloucestershire, and the gallery is from Wadham College, Oxford. They are both of the same period, but the gallery was introduced into the hall because it was a customary feature called the "minstrel's" gallery, where musicians assembled to entertain the guests, and this particular gallery is considered to be the finest example of its type. The room therefore is more truly representative of the best architectural interiors of its period than the original was when, about 1575, it was

reconditioned for the reception of Queen Elizabeth on one of her progresses through the country. It is difficult to find a room that is furnished exclusively in its own period and only with examples of the best designing, but this ideal has been rigidly followed in all the models. The little suits of armor, about five inches high, on each side of the fireplace, are of true Tudor design, and the portraits on the wall and the very candlesticks are just what would have been used in an up-to-date Tudor house. The molded plaster cornice and ceiling are unusually fine.

One of London's most famous houses is illustrated on page 66. It is still standing, occupied by the Courtauld Institute of the University of London. It was designed by Robert Adam for the Countess of Home who gave him the commission when she was seventy years old. The house was completed and furnished four years later, and we are happy to know that the Countess lived in it for six years after that. This room is patterned closely after one of the handsome rooms on the ground floor.

Adam is said to have been the first English architect who made a practice of designing all the furnishings and accessories of his houses. The rug here shown is made from one of his cartoons and the silver chocolate-pots on the dumb-waiter by the fireplace were executed after his designs. The original furniture was made by Hepplewhite from Adam's designs and the ceiling panels were painted by Angelica Kaufmann. The room is a true shrine of eighteenth-century classicism, and in all probability looked very much like this when the good Countess swept in to take possession.

The exhibition is almost evenly divided between English and French architecture, and the sequence of development from early to late is happily shown.

One of the most distinct architectural districts in France lies along the Loire, and the choicest buildings in the district date from Francis I who ruled from 1515 to



AN EIGHTEENTH-CENTURY ROOM BY ROBERT ADAM. MINIATURE ARCHITECTURAL MODEL BY MRS. JAMES WARD THORNE, ONE OF THIRTY SUCH MODELS ON LOAN FOR SIX MONTHS IN GALLERY I.



ROOM OF THE TUDOR PERIOD BY MRS. THORNE. THESE ARCHITECTURAL MODELS ARE EXACT IN SCALE AND COMPLETELY FURNISHED WITH REPRODUCTIONS OF FURNITURE AND DECORATION.





AN EMPIRE ROOM. MINIATURE ARCHITECTURAL MODEL BY MRS. JAMES WARD THORNE INCLUDED IN THE EXHIBITION.



A FRENCH ROOM FROM THE PERIOD OF FRANCIS I DESIGNED AND CARRIED OUT IN EXACT DETAIL BY MRS. JAMES WARD THORNE.



"WOMAN LOOKING FROM A WINDOW," LITHOGRAPH BY PAUL SIGNAC, FRENCH, 1863-1935. PURCHASED FOR THE ALBERT ROULLIER MEMORIAL COLLECTION AND NOW PART OF AN EXHIBITION OF FRENCH LITHOGRAPHS OF THE NINETEENTH CENTURY CURRENT IN GALLERIES 13 AND 14.

1547. This brilliant and pleasure-loving monarch has given his name to an architectural style which is seen at its best in the châteaux that were built or remodeled during his lifetime or shortly thereafter. Among the most famous of them we recall Blois, Chambord, Chenonceaux and Azay-le-Rideau.

The Francis I room does not profess to be a copy of any one room in these châteaux of the Loire valley, but it faithfully embodies the spirit of the period. It was an age of the court, when fair ladies and brilliant pageants were of great importance, and a room such as this would have been exactly the type of bedroom for a prince's mistress. The heavy luxuriance

of the color scheme would have been oppressive were it not for the general simplicity of the architectural surfaces. The mantel is after the original at the Château of Loches, and the furniture was made either after furniture now in the châteaux or from specimens in the Cluny Museum. In other words, everything is authentic.

It is a far cry from Francis the First to Napoleon, and the fourth room here illustrated carries us to the beginning of the nineteenth century. So far as we know, Mrs. Thorne is the first to build this room, but its designer, who lived during Napoleon's lifetime, hoped to have the commission to build it himself at full scale. He left the drawing for it which is now in the Musée des Arts Décoratifs in Paris. Perhaps the scheme was too opulent for the pocketbook of his client; perhaps he was indulging in day dreaming, but certainly he was able to instill into his design the grandiose aspirations of the emperor.

There is much material to choose from when it comes to Empire furniture. The originals here followed may be found at Rambouillet, Fontainebleau and Versailles. The rug was made by the Needlework and Textile Guild (which has executed all the rugs for these rooms) after a cartoon for a rug which was designed for Napoleon himself. This is the sort of room he would have gloried in, imagining himself as a reincarnation of a Roman emperor in the setting of a room which is a brilliant reflection of florid Roman taste. His marble bust upon the mantel is a perfect key to the design.

Lack of space prevents discussion of all the designs, but they are of equal interest with those here illustrated. When visiting actual historical rooms one is frequently oppressed by ugly cases, roped-off areas, or crowds of people who are not really interested in what they see, and are certainly out of place in such surroundings. Here there is nothing to disturb the charm or break the spell. One feels he has each room to himself.

CHARLES FABENS KELLEY



## FRENCH LITHOGRAPHS OF THE NINETEENTH CENTURY

CONTINUING until November 1 is the Exhibition of French Lithographs of the Nineteenth Century, which is being shown in Gallery 12 of the Print Rooms. These eighty odd prints afford a survey of the development in France of lithography as a vital medium for artistic expression.

The process was invented by Senefelder in Bavaria, the discovery resting on the chance writing in 1796 of his mother's laundry list with his retouching ink of wax, soap and lampblack on a piece of Kelheim stone. After two years of experimentation he had perfected the method of surface printing.

Senefelder's invention was introduced into France as early as 1800. At first there, as in Germany, it was used for commercial enterprises such as the printing of music, but soon artists recognized it as the most autographic of means for the reproduction of their original drawings. Credit for the early direction of French lithography to artistic ends is largely due to the Comte de Lasteyrie and to Gabriel Engelmann, who established lithographic printing houses in Paris in 1815 and 1816 respectively.

Earliest of the lithographs in the present exhibition is "The Idler" by Pierre Guérin done for Engelmann in August, 1816. With little depth of tone or modelling, stereotyped in subject and treatment, its importance rests entirely on its priority in time in the history of artistic lithography. From this first decade of the rise of lithography as an independent art are "The Boxers" of Géricault, "The Mounted Arab" by Gros, "The English Travelers" by Carle Vernet, and his portrait by his son, Horace. In all of them is a feeling of timidity before the medium. They are tightly drawn and limited to surface tones.

With the publication of Goya's "Bulls of Bordeaux" (a set of which is in the Clarence Buckingham Collection of the Art Institute) the tentative period of lithography was over. As Senefelder had foretold all that was later to be tried in the

technique of lithography, so Goya in these completely modern inventions encompassed all that of which lithography has been capable in freedom and in power. Delacroix's "Illustrations to Faust" of 1828 are the first



"THE CORNER OF THE BALCONY," GOUACHE BY ALFRED STEVENS, BELGIAN, 1828-1906. PURCHASED FOR THE OLIVIA SHALER SWAN MEMORIAL.

French tribute to the Spanish master. Only six years after those dashing romantic evocations, Daumier, also acknowledging a debt to Goya, lithographed his tremendous human document "Rue Transnonain."

The middle decades of the century are memorable for the social comments of Daumier and Gavarni which appeared as cartoons in the daily papers. Despite the high order of their achievement and their continued activity, lithography had from the 'forties been so much used for reproduction that by 1860 its service to original artists was almost a thing of the past. During that decade a few artists experimented with the medium, among them, Courbet, Fantin-Latour, Manet. Courbet, despite Beraldi's statement that his lithographs were frankly bad, did much by his interest to encourage the others. His "Portrait of Jean Journet" is shown here. Fantin-Latour's "Bathers" in its filtered light and misty forms in luminous relief against velvety foliage is characteristic of the countless poetic fantasies which have given him his high reputation among artist lithographers. Manet's lithographs, many of them published in numbers only after his death in 1883, show, as in "The Execution of the Emperor Maximilian," the ever active influence of Goya.

Toward the 'eighties Odilon Redon began to transmit his strange dreams to the lithographic stone which yielded him prints that are as great a revelation to the twentieth century as Goya's were to the nineteenth. Notable in this latter part of the century are Cézanne's large color lithograph of "The Bathers," in which the human forms are as amply constructed as the mountains behind them and are as integral a part of the total scheme, and the lithographs of Degas, Renoir, and Signac in which their common interest in light leads to ends as different as their points of view.

It is, however, the acid Toulouse-Lautrec who dominates the closing years of the nineteenth century, laying bare with his tireless pencil the pattern of the Paris demi-monde.

DOROTHY STANTON

## FRANK G. LOGAN (1851-1937)

THE death of Frank G. Logan, Honorary President of the Art Institute, on July 18, not only severs a connection between the museum and this outstanding patron of the arts which has lasted over fifty years but removes from Chicago one of her most influential and public-spirited citizens. Frank Granger Logan was born in Cayuga County, New York, in 1851 and came to this city at the age of nineteen. Here he became prominent in the investment world and grew interested in the museum through Dr. Frank W. Gunsaulus, one of the most enthusiastic friends of the Institute. In 1887 he was made a Governing Member; in 1904, a Governing Life Member and Trustee and in 1910, Vice-President. From 1935 on he had served as Honorary President. While Mr. Logan contributed liberally to the construction of Hutchinson Wing and to the Logan-Patten-Ryerson Collection of Muhammadan Art, as well as to the Employees Loan and Benefit Fund, his most active interest lay in establishing a series of awards to artists. In 1916 he and Mrs. Logan arranged a fund for prizes for outstanding works in contemporary exhibitions, under the name of "The Mr. and Mrs. Frank G. Logan Art Institute Medal and Honorarium." Many of the leading American artists have benefited through their generosity and the Institute has acquired notable additions to its own collections through this fund. Mr. Logan was likewise a collector of painting, concentrating on the nineteenth century French and Dutch schools, though he also possessed a group of interesting older masters.

Mr. Logan's benefactions included other institutions as well. The Logan Museum at Beloit College, Beloit, Wisconsin, owes its existence to his gifts, while contributions to its department of anthropological research are mainly responsible for the pre-eminence of Beloit in these studies. Under Beloit's auspices, excavations of early cave

dwellings were made in Southern France and in Africa and prehistoric American sites. Mr. Logan likewise commissioned the late John W. Norton to paint significant murals on the walls of the Beloit Museum. He contributed to the building of Orchestra Hall and lent his patronage to the Chicago Civic Opera Company, giving financial aid as well to the founding of the American College of Surgeons and to the department of pathology at the University of Chicago. He was a charter member of that interesting Commission for the Encouragement of Local Art, appointed by Mayor Carter H. Harrison in 1915, and served as its President in 1917-18. When in 1910 The Friends of American Art, an organization of Chicago business men who contribute funds for the purchase of American art at the Institute, was founded, Mr. Logan was named Vice-President, becoming President in 1936.

Though Mr. Logan aided many diverse fields of an educational and cultural nature, he was far from being the sort of donor who gives simply financial assistance. In every organization he was extraordinarily active, preserving to the very end of his life a remarkably vigorous outlook. His sympathy and understanding were proverbial; no one connected with the Institute was more loved by the staff and none has contributed more towards making the museum a pleasant, human institution. The last of the early founders, he lived to see the struggling small museum and school achieve world prominence, a prominence to which his generosity and insight greatly contributed.

### GUY U. YOUNG

THE Art Institute has suffered a great loss through the death of Guy U. Young on May 5, 1937. Since 1914 (though his association with the museum dates from 1912) he had been Head of the Membership Department, where he directed the multifold activities of this important branch of the Institute.

Mr. Young possessed rare genius for his work. Focusing his entire attention upon

increasing the size and significance of the Membership, he was able to announce in 1929 that the Art Institute had 19,110 Members, the largest Membership of any art museum. When, like other similar institutions', the Art Institute's Membership declined during the depression, he set himself steadily to the problem of how to build it up again, and the present increasing Membership of 14,684 shows his success in the face of those difficulties which besieged organizations during the last few years.

It had long been one of Mr. Young's cherished plans that eventually the Art Institute would be substantially self-supporting through the Life Membership Fund. Of course that time is still far in the future, but under Mr. Young's guidance the fund has grown from \$168,000 to \$1,401,167, the largest of the museum's endowment funds. The principal of this fund is never spent; only the income, which is unrestricted, is applied towards operating expenses. This Life Membership Endowment Fund stands as a constant monument to his memory.

Mr. Young was born in St. Francisville, Missouri, in 1865. He entered business in St. Louis and later was connected in Chicago with a successful advertising firm. When he first came to the Institute little had been done to increase Memberships; with great enthusiasm he succeeded in making practical and efficient his ideas for bringing interested persons into the institution as active Members. With this objective he completely changed old procedures in Membership solicitation. His constant interest was to broaden the extent and variety of privileges for Members, to make them realize that not only were they contributing to a great cultural institution but that they were receiving in return countless opportunities for increasing their own pleasure and understanding of the arts. His untiring, ceaseless efforts, his vision and loyalty to the Art Institute will always be remembered by the Trustees and Officers and all those with whom he came in contact.

## AN EXHIBITION OF PORTRAITS OF CHICAGOANS

ONE OF the most fascinating exhibitions in the series now on view in the East Wing Galleries is a room of portraits of Chicagoans. Arranged in connection with Chicago's Charter Jubilee, its aim has been to choose from among the many portraits in the city, a few of the outstanding examples. It is interesting to note that here are represented many of the famous portraitists of the day, men like Sargent, Zorn, Boldini and Orpen, and that while a number of these canvases were painted in Paris or London, others were done in Chicago when foreign masters visited here.

In general the character of the exhibit is retrospective. Many of these works were painted in the 'nineties of the last century or in the early nineteen hundreds and a number of the sitters made Chicago history.

On this month's cover is reproduced Sargent's delightfully fluent little portrait, "Charles Deering at Brickell Point." Such an example shows Sargent at his best.

Here he could throw away the grandiose authority with which he painted the great of two continents and dash off a sketch-like characterization that few artists of his time could equal. Charles Deering, the great collector of modern and old masters (incidentally the Institute owes to his taste and to the generosity of his heirs many of the splendid Spanish works in its collection), was an intimate friend of Sargent's and the present portrait shows an expressed sympathy, all too rare in the painter's work. Directly connected with the tradition of the English "conversation piece" this small canvas depicts Mr. Deering sitting out-of-doors against a Florida landscape. The figure is briefly, even wittily caught while the background—not unlike certain of Sargent's water colors—is an example of his most brilliant handling of color and light. It was done in 1917 when the painter was a guest of the sitter and dedicated to his patron. *Gallery G52. Through October 31.*



"BABY AT A PARTY," PAINTING BY FRANCES FOY, AMERICAN, 1890 —. NOW ON VIEW IN A ROOM OF MISS FOY'S RECENT PORTRAITS IN THE SUMMER EXHIBITIONS.

# PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER, 1937

VOL. XXXI NO. 5

## FALL PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson.)

Change of address—Members are requested to send prompt notification of any change of address to the Membership Department.

### A. A CLINIC OF GOOD TASTE

DUDLEY CRAFTS WATSON. MONDAY, 2:00 P.M. Fullerton Hall.

- SEPTEMBER 13—Color Rules and How to Use Them. (The first of five lecture demonstrations on Color in the Home.) 20—The Use of Red, Orange and Brown in the Home. 27—The Use of Green and Blue in the Home.
- OCTOBER 4—The Use of Yellow and Purple in the Home. 11—The Use of Black, White and Gray in the Home.
- 18—Rooms of England: Henry VIII (Tudor); Jacobean; Inigo Jones (Later Renaissance); William and Mary (Flemish Influence). Mrs. James Ward Thorne.
- 25—Rooms of England: Queen Anne; George I (William Kent); Chippendale (Chinese Influence); The Brothers Adam; Hepplewhite. Mrs. James Ward Thorne.
- NOVEMBER 1—Rooms of England: Staircase (Thomas Leverton); Regency (George IV); Sheraton; Victorian; Edward VIII (Modern). Mrs. James Ward Thorne.
- 8—Rooms of France: Louis XII; Francis I; Louis XIV. Mrs. James Ward Thorne. 15—Rooms of France: Regency; Louis XV; Provincial French; Louis XVI; Directoire. Mrs. James Ward Thorne. 22—Directoire; Empire and French modern; German Rococo and Biedermeier; Modern Gothic Cathedral. Mrs. James Ward Thorne. 29—Interesting Tiles from America and Europe. Miss Frances Harrington.
- DECEMBER 6—The Living-Room in Winter. 13—New Ideas for the Christmas Celebration.

### B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 7:45 P.M. Fullerton Hall.

Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at a nominal cost. September 13 to December 13.

### C. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

GEORGE BUEHR. TUESDAYS, 12:15 NOON.

- SEPTEMBER 14—International Salon of Photography. 21—Frances Foy and Elisabeth Telling. 28—Vacation Paintings by Members of the Sketch Class.

SOME CORRELATIONS WITH THE DECORATIVE ARTS

- OCTOBER 5—German Glass and Gothic Life. 12—The Story of Conquest in Faience.

- 19—Wedgwood and the Classic Revival. 26—The History of America in Pottery.
- NOVEMBER 2—The Sonnenschein Collection of Jade. 9—Chinese Tomb Pottery. 16—The Buckingham Collection of Bronzes. 23—The Nô Drama and its Costume. 30—Early Japanese Prints from the Clarence Buckingham Collection.
- DECEMBER 7—The Persian Room. 14—Paintings Acquired in 1937.

#### D. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 TO 12:00 NOON. Fullerton Hall.

Mr. Watson and Mr. Buehr. This class continues the work of the past years, but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete Lesson. September 17 to December 17.

#### E. THE ENJOYMENT OF ART

DUDLEY CRAFTS WATSON. FRIDAYS, 2:30 P.M. Fullerton Hall.

(These lectures are presented with stereopticon reproductions in correct color by Miss Marion Butterwick and electrically recorded correlative music.)

- SEPTEMBER 17—Early Christian Art. Byzantine Mosaics to Giotto's Frescos; Greek Cantor Music to Palestrina and Gregory. (The first of seven lectures on the Old Masters of Painting, Sculpture and Music.) 24—Botticelli and Raphael, Mozart and Schubert.
- OCTOBER 1—Michelangelo, the Supreme Genius of the Renaissance; Beethoven and Strawinsky. 8—Leonardo da Vinci, the Intellectual; Johannes Brahms. 15—The Flemish Masters, van Eyck and Memling; Bach and Handel. 22—The Rhenish Masters, Cranach and Holbein; Haydn and Schumann. 29—Rembrandt van Rijn; Ludwig van Beethoven.
- NOVEMBER 5—The Art and Life of New Zealand. Miss Bathie Stuart. 12—Rainbow Over Mexico. Mrs. Mary Buehr. 19—Renoir and van Gogh; Debussy and Walton. (The first of five lectures on Modern Masters of Painting, Sculpture, and Music.) 26—Redon and Rodin; Delius and Chopin.
- DECEMBER 3—Matisse, Vytlačil, Lorki; Ravel and Rachmaninoff. 10—Homer, Inness, Davies; MacDowell and Carpenter. 17—The New Unknown.

#### F. GALLERY TALKS ON THE CURRENT EXHIBITIONS AND PERMANENT COLLECTIONS

DUDLEY CRAFTS WATSON. FRIDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.

- SEPTEMBER 24—Promenade of the Summer Print Exhibitions. 24—Paintings of Chicago by Chicagoans.
- OCTOBER 1—Paintings by Frances Foy and Drawings by Elisabeth Telling. 8—Sculpture by David Brcin and Paintings by Frederick V. Poole. 15—Our Spanish Masterpieces. 22—Portraits of Chicagoans. 29—Our Early American Portraits.
- NOVEMBER 5—How to Look at Oriental Art. Charles Fabens Kelley. 12—Piazzetta and Venetian Painting (Gallery 45). Daniel Catton Rich. 19—The Forty-Eighth Annual Exhibition of American Paintings. 26—The Forty-Eighth Annual Exhibition of American Paintings.
- DECEMBER 3—The Forty-Eighth Annual Exhibition of American Paintings. 10—American Paintings in The Permanent Collections. 17—New Painters in the Forty-Eighth Annual Exhibition of American Paintings.



## TRAVEL LECTURES—FRIDAY EVENINGS AT 8:00 REPEATED SUNDAYS AT 3:45 P. M.

Members and their immediate family and out of town guests admitted free. Members' guest cards not accepted on Sunday at these lectures. Admission on Sunday to the public 25c.

SEPTEMBER 17 AND 19—The Bay of Naples. 24 and 26—Rome.

OCTOBER 1 AND 3—Florence and the Hill Towns. 8 and 10—North Italy and Leonardo da Vinci. 15 and 17—Venice. 22 and 24—On the Danube. 29 and 31—Munich, Nuremberg, Rothenburg, and Bayreuth.

NOVEMBER 5—The Art and Life of New Zealand. Miss Bathie Stuart. 7—With a Movie Camera in the South Seas. Noah Van Cleef. 12—High Spots of South America. Mrs. Carter H. Harrison. 14—The Story Behind the Painting. Karl S. Bolander. 19 and 21—Paris-1937. 26 and 28—London-1937.

DECEMBER 3 AND 5—Puebla, Guadalajara, Mexico City. 10 and 12—Rural Mexico. 17—Art Shrines, Here and Abroad.

## FRIDAY AFTERNOON TEAS FOR MEMBERS

**F**OLLOWING the Friday afternoon lectures in Fullerton Hall during the months of November and December, a special tea for members will be served in the Mather Tea Room at 25c. Members of the staff will receive informally and introduce artists and other persons of interest to the art world.

## GOODMAN THEATRE

**T**HE Seventh Season of the Art Institute Members' Series at the Goodman Theatre will open on October 4. The Theatre may well feel pleased with the growth of attendance at this Series. When first inaugurated the Members' Series consisted of five productions, each play being performed four nights. The number of plays produced every year in the Series is now eight, and each play is given nine performances. All this is due to the growth of interest and of attendance on the part of the Members of the Art Institute which has increased remarkably since the first season.

The first production for the fall is Raphaelson's comedy, "The Accent on Youth." Mr. Raphaelson is one of the contemporary American playwrights, who has come into prominence with the writing of "The Accent on Youth," a very amusing comedy in which a playwright, being caught in one of his own plots, behaves no better than his characters—but with a redeeming sense of humour. If it is not exactly a deeply thoughtful play, it is no doubt one of the most entertaining pieces of the recent American stage, and

it will surely provide the audience with a pleasant evening.

The Series this year will include a great variety of plays. Tentatively Shakespeare and O'Neill, Shaw and O'Casey are figured on the list of possible productions for the year. Since this announcement goes to press so early an exact list of plays is not being given here, for arrangements have not been completed with the authors or their publishers. But "Henry IV, Part I" (the Falstaff Play), is surely to be given this year; Rice's "Adding Machine"; in all probability, O'Neill's "Great God Brown" and a number of others.

Detailed statements concerning the plans for the year, Members' coupons and instructions for the use of them will presently be mailed to all Members.

The Children's Theatre will open on October 16, with "Radio Rescue" by Charlotte Chorprenning. The play will be given only three Saturdays before being taken for several performances out of town. It would be advisable therefore, for Members who desire to bring children to this play to make their arrangements at an early date.

## DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

**I**NFORMAL lectures, some given in the galleries, some illustrated with slides, will be given by Miss Parker, unless otherwise stated. The following schedule will begin on September 27 and continue through December:

**THE CURRENT EXHIBITIONS.** Mondays at 11:00. Gallery lectures on the current exhibitions, which will include paintings, prints and sculpture. Single lectures 45 cents. Course of 12 lectures \$4.50. Begins Sept. 27.

**HALF-HOUR JOURNEYS TO FOREIGN LANDS.** Miss Barsaloux. Mondays 12:15 to 12:45. Noon hour talks on interesting places and peoples abroad. Single lectures 15 cents. Series of 10, \$1.00. Begins Oct. 4. Detailed list of subjects upon request.

**HOW TO USE THE ART INSTITUTE.** Mondays at 4:00. A course for teachers or anyone interested to demonstrate how the collections and other facilities (library, etc.) of the Institute may be used as supplementary material, and to illustrate different ways of presenting them. Fee \$5.00 for 12 lectures. Begins September 27.

**POTTERY, PORCELAIN AND GLASS.** Miss Mary E. Hipple. Tuesdays at 11:00. Six lectures on glass, old and new, and various kinds of pottery and porcelain. Illustrated with examples and the Art Institute collections. Single lectures 45 cents. Course of 6, \$2.25. Begins Sept. 28.

**A SURVEY OF ART.** Tuesdays 6:30 to 8:00. After preliminary lectures to establish a viewpoint for the consideration of art, the development of art will be traced from its beginnings and the architecture, painting and sculpture of the great periods will be presented. The object of the course is to enrich the appreciation and enhance the enjoyment of art. This is the first quarter of a two-year course, and will include ancient and medieval art. Offers promotional credit for teachers. Fee \$6.00 a quarter. Single lectures 60 cents. Begins Sept. 27.

**HALF-HOURS IN THE GALLERIES.** Wednesdays 12:15 to 12:45. Talks on the Institute collections of paintings and decorative arts, offered at the noon hour for business people and anyone else interested. Single lectures 15 cents. Series of 10, \$1.00. Begins Sept. 29. Detailed list of subjects upon request.

**ADVENTURES IN THE ARTS—THIRD SERIES.** Thursdays at 6:30. The Florence Dibell Bartlett Series of Lectures on the arts of old and modern times is offered as a source of enjoyment and greater understanding of art. Intended primarily for those employed during the day. FREE in Fullerton Hall. Begins Oct. 7. Detailed list of subjects upon request.

**A SURVEY OF ART.** Fridays at 11:00. The same as the Tuesday evening course. Single lectures 45 cents. Course of 12, \$4.50. Begins Oct. 1.

**OTHER EDUCATIONAL OPPORTUNITIES.** Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or for a general survey, also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

## \*CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS

SATURDAYS. 1:15 TO 2:05 P.M. MR. WATSON assisted by MR. BUEHR.

SEPTEMBER	18—Review and Criticism of Summer Sketches. 25—Making an Autumn Picture (Demonstration).
OCTOBER	2—Painters of Autumn (Stereopticon). 9—Sketch Class From the Model (Materials at the door 10c.) 16—Using the Figure in a Poster (Demonstration). 23—Posters by Europeans and Americans (Display). 30—Sketch Class From the Model (Materials at the door 10c.).
NOVEMBER	6—Making Father's Portrait (Demonstration). 13—Paintings of Famous Men (Stereopticon). 20—Sketch Class From the Model (Materials at the door 10c.). 27—Designing the Christmas Card (Demonstration).
DECEMBER	4—Christmas Compositions by the Masters (Stereopticon). 11—Sketch Class From the Model (Materials at the door 10c.).

\* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays, 10:30 A.M. and Mondays, 4:00 P.M.—starting September 25 through December 11, and September 27 to December 13.

## TO PROSPECTIVE DONORS

Certain galleries in the Institute may be set aside as memorials and named after the person to be commemorated if endowed as follows:

1. In the Department of Paintings and Sculpture Memorial Rooms may be established upon the payment of sums ranging from \$50,000 to \$100,000 or more, depending on the size and location of the room set apart.

2. Memorial Rooms in the following departments: Prints and Drawings, Oriental Art, Decorative Arts, Classical Sculpture, etc., may be established upon the payment of sums ranging from \$25,000 to \$50,000 or more, dependent upon the size and location of the gallery.

3. Very small rooms and corridors may be designated as Memorial Rooms upon the payment of sums under \$25,000 according to the discretion of the Trustees.

4. Rooms or studios in the School of the Art Institute may be established as Memorial Rooms or Studios on the payment of sums ranging from \$10,000 to \$25,000 or more, dependent upon the size and importance of the room or studio so designated.

The Trustees of the Art Institute of Chicago announce the following: No collection of art objects accompanied by conditions respecting definite location or period of exhibition will be accepted by the museum.

## IMPORTANT ANNOUNCEMENT

Through special arrangement with the Chicago Park District arrangement has been made for Members and patrons visiting the Art Institute on Sunday afternoons to park their cars *free* in the driveway in front of the Goodman Theatre. On Sundays the East Entrance to the Institute will be open and visitors may proceed directly from the parking space into Gunsaulus Hall, from which there is easy access to all parts of the museum.

## EXHIBITIONS

- January 15-November 1—The Anna Blakesley Bliss Collection of Lace. Lent by Miss Frances Morris. *Galleries A2, A3 and A4.*
- June 2-October 1—Etchings of Landscape from The Clarence Buckingham Collection. *Galleries 18 and 18A.*  
*Selected landscapes from Rembrandt to Cameron.*
- June 2-November 1—French Lithographs of the Nineteenth Century. *Gallery 12.*  
*Trends in French Lithography from the Beginnings to Toulouse-Lautrec.*
- June 10-October 4—Exhibition of Work done by Children in the Saturday Classes of the School of the Art Institute. *The Children's Museum.*
- June 17-October 12—English Prints of Wit and Humor. *Gallery 16.*  
*A robust presentation of English manners and customs of the late eighteenth century.*
- July 6-November 1—Etchings by Wenzel Hollar. *Gallery 14.*  
*A cross-section of the varied work of the seventeenth century Little Master, who handled the etching needle with the precision of the graver.*
- July 7-November 1—Prints by American Artists: George Bellows, Mary Cassatt, Arthur B. Davies and Joseph Pennell. *Gallery 13.*  
*A juxtaposition of influences active upon American art, the native-bred realism of Bellows, the French bias of Mary Cassatt, the symbolism of Davies, the Whistlerian impressionism of Pennell.*
- July 15-September 19—International Salon of Photography under the Auspices of the Chicago Camera Club. *Galleries G58, G59, G60.*
- July 15-October 31—Exhibition of work by Chicago Artists: Paintings by Frances Foy, Frederick Victor Poole, and Alfred Juergens; Drawings of Guatemala by Elisabeth Telling; Sculpture by John David Brcin. *East Wing Galleries.*
- July 15-October 31—Portraits of Chicagoans; Paintings of Chicago by Chicagoans. Arranged in connection with Chicago's Charter Jubilee. *Galleries G52 and G55.*
- July 15-December 30—Chinese Jades from the Mr. and Mrs. Edward Sonnenschein Collection. *Gallery M3.*  
*A selection of eighty pieces including those chosen for the International Exhibition of Chinese Art in London.*
- August 1-November 1—Exhibition of Footwear from the Mrs. J. Ogden Armour Collection. *Gallery H16.*  
*The collection of shoes, slippers, clogs has been augmented since it was first exhibited and has been reinstalled in new bronze cases designed for the collection. It occupies gallery 16 in the Hutchinson Wing.*
- August 1-December 30—Robes Used in the Nō Drama and Prints Illustrating Nō Plays. *Gallery H9.*  
*Rich textiles showing embroidered, painted and brocaded decorations of great variety.*
- August 1-December 30—Japanese Hand Colored Prints by Early Eighteenth Century Artists. From the Clarence Buckingham Collection. *Gallery H5.*  
*Portraits of actors, famous beauties and rare early landscapes made before the time of full color-printing.*

October 1-October 31—Exhibition of Work by The Photographic Society of America.  
Galleries G58, G59, G60.

October 14-February 1—Etchings by Jacques Callot. Gallery 16.

October 15-April 15—Architectural Models in Miniature by Mrs. James Ward Thorne.  
Gallery 1.

*A group of thirty of Mrs. Thorne's exquisite rooms, never before exhibited, dating from the time of Henry VIII and Louis XII to Edward VIII.*

## THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students

### OCTOBER

5—Lecture: "Rembrandt's Last and Best Years." Dr. Alphons P. A. Vorenkamp, Smith College.

On the basis of documents and Rembrandt's works Dr. Vorenkamp reconstructs a new conception of Rembrandt's last years.

12—Lecture: "Peking and its Palaces." Dr. William Charles White, Keeper of the East Asiatic Collection, Royal Ontario Museum of Art, Toronto.

The colorfulness of its history, its setting, its culture and its life, as seen in its Wonderful Palaces and Temples, and more particularly in the Great Courtyards and Mysterious Halls of the Forbidden City.

19—Lecture: "Old Civilizations of the Andes." Dr. Herbert J. Spinden, Curator of American Indian Art and Primitive Cultures, Brooklyn Museum.

Ancient civilizations which extend from Costa Rica to Peru are revealed in impressive stone monuments, jewelry of gold and jade, ceramic art in wide variety, and textiles which set world standards for fineness of weave and richness of design.

26—Lecture-Demonstration: "Art Masks." W. T. Benda, painter and illustrator.

Mr. Benda has had a considerable part in the revival of the mask, and is the creator of a new type of mask for use on the stage and screen. He will present the Benda masks in a vivid dramatic demonstration.

## THE CHILDREN'S MUSEUM

The Curator of The Children's Museum offers a series of free gallery tours for children on Saturdays from 9:15 to 9:50. The tours will start from the front door. They are planned for children of eight years and over. November 6 to December 18, inclusive.

## RESTAURANT

The Cafeteria and Fountain, which serves beverages and light lunches, is open every day except Sunday from 9 to 5 o'clock. Members have 10% discount on ticket books.

## THE ART INSTITUTE OF CHICAGO

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